



# Compositions of AMERICAN COMPOSERS

FOR THE  
PIANO-FORTE

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Philadelphia  
Theodore Presser.  
1708 Chestnut Str.



<sup>2</sup> N<sup>o</sup> 2118

To M. C. Jevons.

# Souvenir de Varsovie. Mazurka.

W. D. ARMSTRONG.

Moderato e Maestoso.

The musical score is written for piano and consists of six systems. Each system contains a piano (treble) staff and a bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Moderato e Maestoso'. The score includes various musical notations such as chords, arpeggios, and fingerings (1-5). Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat signs.

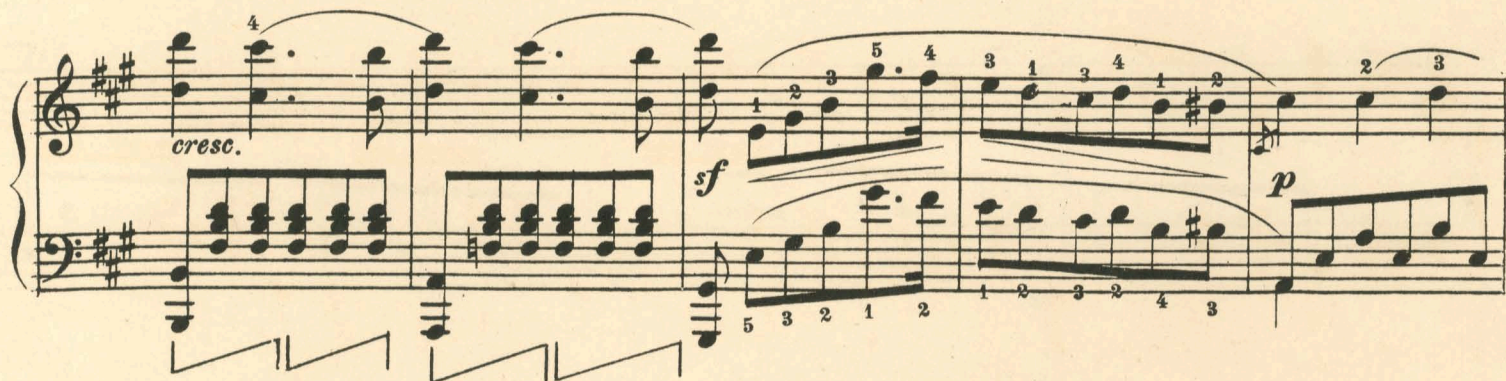
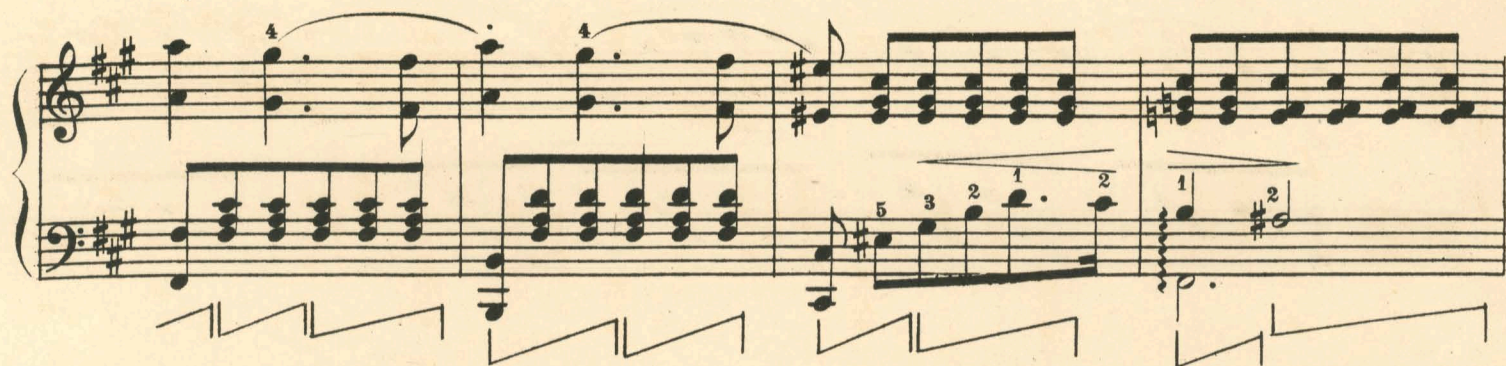


Measures 1-4 of the waltz. The key signature is two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes with fingerings 2, 3, 2, 2, 4, 2, 4, 3, 2, 1, 3, 2, 1, 2. The bass line in the bass clef consists of eighth and sixteenth notes with fingerings 4, 3, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. A double bar line is present after measure 2.

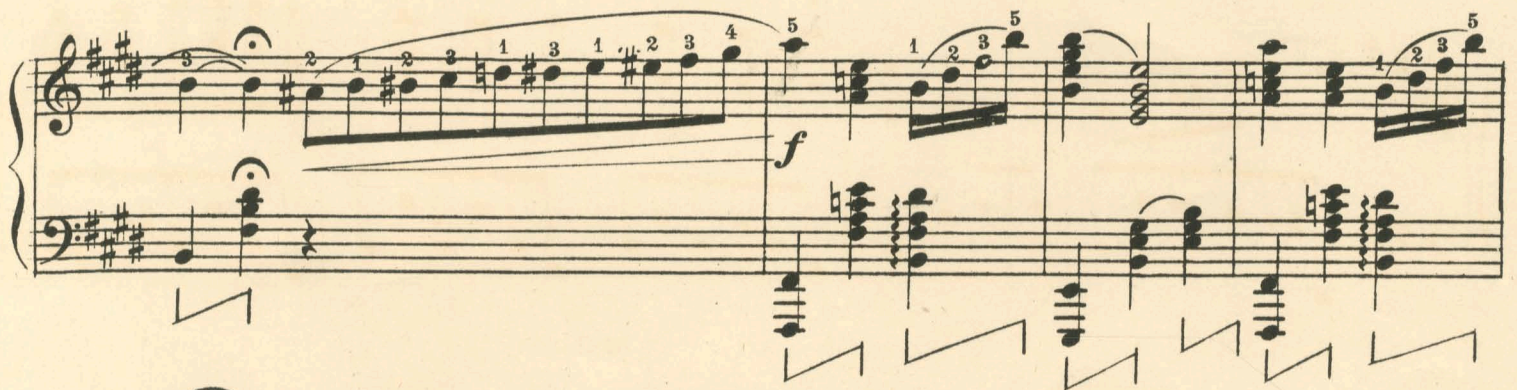
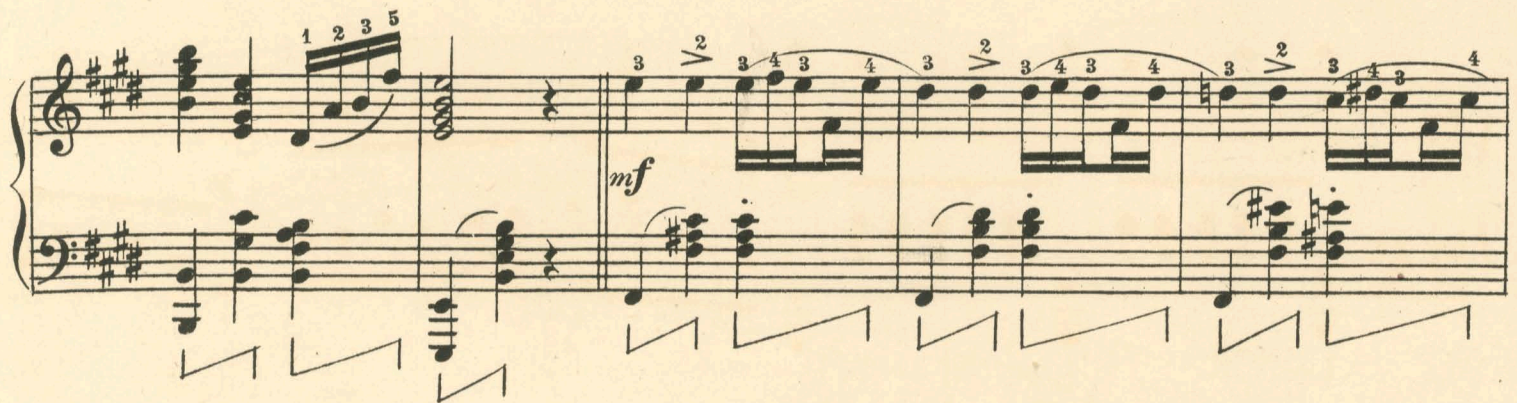
A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in the key of D major (two sharps) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures, divided into four groups of four measures each. The first group of four measures is marked with a "5" above the first measure and a "20" below the second measure. The second group of four measures is marked with a "f" (forte) dynamic. The third group of four measures is marked with a "2" above the first measure and a "3" above the second measure. The fourth group of four measures is marked with a "2" above the first measure and a "3" above the second measure. The score is written in ink on aged paper.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 2/4 time. The piece consists of 16 measures. The melody is primarily in the Treble staff, while the bass staff provides a harmonic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also some decorative elements like a wavy line under the first measure of the bass staff and a small '1' above the first measure of the treble staff. The score is numbered 2448.











# LATEST PUBLICATIONS.

THEODORE PRESSER, 1708 CHESTNUT ST., PHILADELPHIA, PA.

## GRADE I-X.

ORDER BY  
NUMBER ONLY.

1840. Koelling, C. Op. 326. Gavotte  
Episodic. Grade IV.....

This piece, though not possessing in any remarkable degree the structure of the gavotte, is brilliant and spirited, presenting many transitions from the gay to the impassional mood.

1841. Koelling, C. Op. 327. Heart's  
Threshold. Grade V.....

This is a simple composition containing a melody sustained with good accompaniments and ornamented with easy variations. It will serve well as a recreation for young students.

1842. Schoenburg, H. Op. 50. The Trout.  
Grade IV.....

This is a very gay and somewhat brilliant composition based upon an extremely simple harmonization, and containing a florid melody, strikingly suggestive of a flute solo on the pattern of a varied theme. The second part is a lively two-step march. The principal key is B flat.

1843. Rossi, C. G. Rose Without Thorns.  
Grade IV.....

This is a cheerful and pleasing little piece, in part resembling a waltz and in part a mazurka. It has a number of chords for the two hands and syncopating with some octave passages in the left hand.

1844. Goerdeler, R. Village Fête. Grade  
IV.....

This is a little dance form whose rhythm suggests both the polka and the schottische. It is in C major and is extremely bright and pretty.

1845. Devrient, F. May Blossoms. Grade  
III.....

A light piquant and catchy piece in the polka form. It stands in A-flat, is quite simple in harmony, and will serve as a good recreation for the young student, while it also develops the sense of a sprightly and decided beat.

1846. Perry, E. B. Autumn Reverie.  
Grade V.....

This composition is exceedingly interesting from a harmonic point of view. The right hand presents in the scales of A-flat major and F minor an agreeable melody, which may be supposed to typify the dominant mood of the composer's heart, or at least the mood which is struggling to be dominant, while the intricate, restless, and highly dissonant harmonies suggest all the tumult, desolation, the sadness, the destruction of a bleak autumn night. Mr. Perry has added a beautifully worded and most lucid description of the emotional purpose contained in his music. It is deeply melancholy and even pessimistic in tone, but is genuine music.

1847. Perry, E. B. Æolienne. Grade V.....

This is a brilliant and charming piece of considerable difficulty, well worth studying both from a technical and musical point of view. It belongs in that class of strictly pianoforte compositions which Thalberg invented. The distinguishing feature of such music is, that the composer avails himself of an essential capacity of the piano, that is, a melody is constructed of long tones, each of which is sustained by the pedal, while the hands are left free to make rapid excursions of arpeggio backward and forward on the key-board. Mr. Perry's composition contains a pleasing melody, which is first set for the outer fingers of the right hand and later for the thumb, while the ornamental runs are in sixteenths (three sextolets to the measure) and the left hand participates in the decorative work note for note with the right hand.

1848. Koettlitz, M. Op. 9. Barcarolle.  
Grade IV.....

This is a charming little piece of a true barcarolle form, suggesting the water, the rocking boat, and the contented boatman. It preserves throughout one graceful figure in the accompaniment, while the melody flows on in double notes through the keys of D major, G-sharp minor, and E major.

1849. Devrient, F. Harbingers of Spring.  
Grade III.....

A very charming little piece, thoroughly musical throughout, in gay and sprightly mood, marked by a sense of vivacity and eagerness. It has the rhythmic motion of a polka. It stands in the keys of F and B flat and G minor. Moderate difficulty and will be a very acceptable number for a salon to grace a social evening.

1850. Durand, A. Op. 91. Fifth Waltz.  
Grade IV.....

In the mellow genial key of E flat, this sprightly waltz pursues its way with a number of syncopations and vivacious figures. It is pleasing and spirited.

1851. Thuillier, E. Tarantella. Grade III

The tarantella is one of the most spirited and characteristic of dance forms. This composition is full of the breathless triplets and sweet flowing melodies which characterize the tarantella. It stands in A major, A minor, and D major, and is of moderate difficulty.

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## XVI.

ORDER BY  
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1852. Bachmann, G. Gigue Bretonne.  
Grade III.....

This production belongs in a class of compositions now very abundant, viz., dance music which embodies the spirits and depicts the life of special and provincial peoples. Just think of it! We have Norwegian, Polish, Russian, Italian, Negro, Spanish, Scotch, Irish, and every other type of people, painted for us again and again. Much of this dance music is of high merit. This piece depicts the life of a small province in France, the province of Breton in the northwest, whose inhabitants closely resemble the Celt of Wales and Ireland. Technically, it consists of many rapid groups of sixteenths in the right hand above a droning bass on the tonic and dominant, suggesting a musette or bagpipe. It will make an admirable study for developing dexterity and strength of finger action.

1853. Bohm, C. Polacca Brillante. Grade  
VI.....

This is in all respects an admirable composition. Its rhythms are full of life and are characteristic of the polonaise movement. Its melodies are piquant in the right hand and noble in the left; the harmonization is good and the decorations are brilliant. It stands in A flat and D flat with their correlative keys. It has a variety of martial figures which suggest the clanking of the swords and spurs of the richly dressed cavaliers.

1854. Clarke, H. A. Nearer my God to  
Thee (Sacred Song for Soprano)

This is a noble piece of genuine church music. It is well suited both to the voice and to the instrument and is, in its emotional expression, of that earnest and dignified character which the words demand. It shows musicianship and the practical hand of a master. It should be a favorite with all who come to hear genuine sacred music in church. The highest note is G above the staff.

1855. Clarke, H. A. Brightest and Best  
(Sacred Song for Soprano).....

This solo setting of the beautiful hymn "Brightest and Best" is in every way admirable. The melody is easy and appropriate, extending to the fifth line F sharp, while the accompaniment is rich in fascinating modulations and numerous beauties of detail whereby we discover not only the musical scholar but the genuine composer.

1856. Clarke, H. A. Jesus My One Pre-  
vailing Plea (Sacred Song for  
Alto).....

This setting of a pathetic and devotional hymn is appropriately made for a contralto voice. It is noble in conception and thoroughly musicianly in all respects. It can be strongly recommended to all church singers who love what is best. The highest note is D on the fourth line.

1857. Clarke, H. A. They Know Not  
What They Do (Sacred Song for  
Soprano).....

This is an altogether noble and excellent piece of music. The hand of the master musician is apparent in every measure. It opens with a solo phrase of prelude which must have been suggested and inspired by that sublime installation melody which constitutes the initial motive of Wagner's Parsifal. This solo stands in E minor and cognate keys; the melody is well suited to the voice, and is of moderate difficulty, and the accompaniment both in harmony and rhythm is admirably wedded to the words. The top note of the compass is F sharp on the fifth line. This solo will constitute a most appropriate number for the offertory in any evangelical church.

1858. Fowles, A. G. The Golden Trumpets  
(Processional March). Grade IV...

In a very simple form, easily comprehended by the young student, this composition presents the standard triplet figures and chord progressions, which make up the substance of such music.

1859. Mansfield, O. A. Marche Militaire.  
Grade IV.....

This will serve several purposes as a teaching piece: first, there are tremolo octaves for the left hand; second, a goodly number of octave passages for both hands; and, third, there are several examples of middle voices with an independent rhythm.

1860. Thackwray, G. B. Gavotte. Grade  
III.....

This is a quaint and sweet little piece conceived in a genuine gavotte style. It stands in the keys of G, D, and B minor, and besides revealing a crisp rhythm, it contains some good counterpoints of eighth notes in each hand.

1861. Duchemin, C. J. Marche Brillante.  
Grade IV.....

The characteristics of this little piece will be found in the trumpet figure of four notes (a triplet of eighths and a half note) and a series of staccato chords.

1862. Silas, Edouard. Op. 67, No. 5. Chant  
des Soldats. Grade IV.....

The most striking feature of this piece is the decided resemblance to a male chorus, which it presents. It has varying moods, some martial and strong in joyous major keys, others more dirge-like in passing minor. It is of moderate difficulty.

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1863. Redmayne, W. P. College March.  
Grade III.....

This is a short and easy piece, containing a series of chords slightly suggestive of Mendelssohn's Wedding March greatly simplified, and garnished with a number of triplets in eighth notes.

1864. Tours, Berthold. Gavotte Moderne.  
Grade IV.....

Here we have a graceful piece in a dance form, which retains just enough of the peculiar gavotte figure of the repeated chords and the slightly quaint style of the harmonization, to suggest the old-fashioned dance, while in all its details it is modern. The harmony is almost exclusively diatonic and there is a great abundance of short contrapuntal scale figures.

1865. Raff, J. Op. 180, No. 2. Etude  
Melodique. Grade VIII.....

This is a composition which, like all those of the prolific and gifted Raff, shows at once the nobility of classical music and the charm of popular music. Considered structurally, it presents a flowing melody in the right hand which is sustained upon a long series of ascending and descending arpeggios, divided between the two hands and grouped in twelves. It is somewhat difficult, but will repay study. It is in that key of sunshine, A major.

1866. Morley, Ch. The Prayer of an  
Angel. Grade III.....

A simple and graceful composition, constructed of double intervals in the right hand, supported, first, upon a detached bass and afterward upon a continuous roll of twelve sixteenths. It is of the third grade of difficulty and stands in the keys of C major and F major.

1867. Lemmens, J. Fanfare. Grade VI.....

This celebrated organ piece is transposed from D to C, and crowded within the grasp of two hands. It contains a noble triumphal melody, has a rich harmonic basis, and forms an admirable staccato study for the fingers.

1868. Henselt, A. Op. 5, No. 11. Love  
Song. Grade III.....

This piece is one of the most exquisite gems of all piano literature in its form. It is, as the name hints, a song, and few studies could be found more perfectly adapted for teaching the singing touch and that deft use of the pedal, which is the *sine qua non* of all singing upon the piano. The melody lies exactly in the compass of the tenor voice, and technically illustrates Thalberg's great discovery, viz., the art of shifting a melody from one hand to the other without loss of continuity. Thus the song dwells among the most beautiful tones of the piano in the neighborhood of middle C, while the accompaniment is placed both above and below. The expression of the first strain is ardent; of the second, plaintive.

1869. Nürnberg, H. Æolian Harp. Grade  
III.....

This is a clever little study, pleasing to the ear and a genuine piano piece. It consists of arpeggio chords, ascending and descending, one tone at a time, but retained by the pedal in such a manner that the effect upon the ear is that of a series of melting chords. This particular effect of broad melting harmony is especially well adapted to the piano and should be carefully cultivated. The piece is in F major and consists of eighth notes in groups of six or twelve.

1870. Nürnberg, H. Gypsies (Zigeuner).  
Grade III.....

This is a captivating little composition, a genuine picture of that romantic wandering gypsy life, which has so caught the fancy of Liszt, Wagner, and Brahms, and other composers. It stands in the keys A minor and D minor and their parallel majors, C and F. The melody is largely made of triplets and is interrupted with syncopated chords and decorated with grace notes.

1871. Nürnberg, H. The Last Nightin-  
gale. Grade III.....

This piece stands in B flat and A flat. The first strain suggests the nightingale by the slow trill on repetition of the notes F and G, and the second strain in E flat consists of a pleasing melody in the range of the baritone voice, accompanied by a series of reiterated high chords in the right hand.

1872. Nürnberg, H. The Spinning Wheel.  
Grade III.....

This is a very short and simple composition, consisting of three parallel lines of notes, viz., the upper part of the right hand, which gives a continuous and pleasing melody, second, the lower part of the right hand which symbolizes the uniform buzz of the wheel by an incessant row of sixteenths, and, third, the left hand which moves in single tones, for the most part eighth notes.

1873. Heins, Carl. Op. 150. Farewell to  
the Spreewald (Abschied vom  
Spreewald). A melodic piece.  
Grade III.....

This is an agreeable and moderately easy composition, which, as to its form, consists of three distinct and rounded periods, the first in E flat, the second in B flat, the third in A flat; while, as to its contents, it has a sweet and gentle character without any sadness. The first sentence contains a tone figure of seven notes which may be taken to be a phrase in farewell. The third period in A flat is somewhat in the style of Weber, especially as to the repeated chord in the accompaniment and contains a number of graceful trills.

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